

The Gramophone Shop, Inc.

Record Supplement

for

November, 1948

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	LON	London (England)
AS	L'Anthologie Sonore (France & USA)	LUM	Lumen (France)
BAM	Boîte à Musique (France)	MC	Musicraft (USA)
C	Columbia (USA & Europe)	MER	Mercury (USA)
CET	Cetra (Italy)	OL	L'Oiseau Lyre (France)
CH	Concert Hall (USA)	P	Parlophone (England)
CLP	Columbia Long Playing (USA)	PAT	Pathé (France)
CMM	Columbia Set (USA)	PD	Polydor (Europe)
CMX	Columbia Two-Record Set (USA)	PIL	Pilotone (USA)
CRS	Collector's Record Shop (USA)	T	Telefunken (Europe)
CS	Cetra-Soria Set (USA)	TC	Technicord (USA)
D	Decca (USA)	U	Ultraphon (Czechoslovakia)
DE	Decca (England)	V	RCA Victor (USA)
G	His Master's Voice (Europe)	VDM	Victor automatic Set (USA)
GSC	Gramophone Shop Celebrities (USA)	VDV	Victor automatic- vinylite Set (USA)
INT	International (USA)	VM	Victor manual Set (USA)
IRCC	International Record Collectors Club (USA)	VMO	Victor manual-only Set (USA)
		VV	Victor manual- vinylite Set (USA)

(All other record makes listed are fully spelled out.)

The Gramophone Shop Record Supplement

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THE GRAMOPHONE SHOP, Inc.

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The World's Best Recorded Music

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Dealers in Imported and Domestic Recordings, and Accessories.
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MUSIC. Sole American Representative of L'ANTHOLOGIE SONORE.

Vol. XI.

Record Supplement for November, 1948

No. 11

It's not too early to select your Christmas Gifts from this month's excellent releases.

BACH

Bach: Chorales. The Trapp Family Choir led by Dr. Franz Wesner. Four 10" records in set VMO-713; price complete with album \$5.00

Dir, dir Jehova (To Thee, Jehovah)

Lobe den Herren (Glory to God the King)

Lobt Gott ihr Christen allzugleich (Praise God all Ye Christians)

Nun danket Alle Gott (Now thank we all, our God)

O Haupt voll Blut und Wunden (O Head All Scarred and Bleeding)

Vom Himmel Hoch, da komm'ich her (From Heaven on High I come to Earth)

Wachet auf, Ruft uns die Stimme (Sleeper's Awake)

Wie schön leuchtet der Morgenstern (How fair and Bright the Morning Star)

While Bach used chorale melodies in many very intimate works, unadorned chorale harmonizations have more often suggested the community rather than the family performance offered in this well sung and recorded Victor reinstated album.

Bach: Das Wohltemperirte Clavier (Book I) — Preludes and Fugues Nos. 10, 11, 12. Dorothy Lane (harpsichord). Two 10" records in set CONCORD-3; price complete with album \$3.67.

After too long a silence, Concord has finally published Volume III of its projected series: the complete "Well-Tempered Clavier" as performed on the harpsichord (Volumes I & II were reviewed in the "Record Supplement" of September, 1947 and July, 1948 respectively.) And like its predecessors, this set is distinguished by refinement, understanding, and the commendable restraint that points up a great work's little known beauties as well as the philosophical whole. Miss Lane's sonorous instru-

ment is well recorded. Its captivating sound and Bach's rich polyphonic texture will be realized on your phonograph the better if the volume control is kept several notches below piano sonority.

My only criticism — forgiving the somewhat flowery registration in the E minor fugue (No. 10) is the snail's pace at which this project is proceeding. If Prelude & Fugue No. 48 is to reach us before Doom's Day, albums should appear more frequently and be heavier laden with discs. "Molto Accelerando!"

Bach Society Set VIII: Suites for Unaccompanied 'Cello — Nos. 4 in E flat major (6 sides) & 5 in C minor (7 sides). Pau Casals ('cello). Seven 12" imported records (13 sides; last side blank) G-DBS9181: G-DB9182/7; price \$17.72 (temporarily available only in automatic sequence).

The temptation to extend oneself in superlatives, the kind of unreserved praise which some may have thought too niggardly spread about these columns in the past, is in this case not only fully justified, but irresistible. If one already knows the other two volumes of recorded 'cello suites, then purchase of this one, which completes the disc publication of the half-dozen Bach wrote, is a foregone conclusion. If, however, this is virgin territory, your reporter can only indulge in the categorical imperative, and exhort you to dig into the superb music here offered. Even if you doubt your power to understand it, the rewards are truly so great that it is still easily worth risking the investment.

What you will find therein can never be put into words, although futile attempts to "translate" Bach's music are not lacking. One can learn much about it, one can skirt its periphery by examining historical matters — a task impossible in these limited columns — or evaluate the degree to which a particular performance measures up to the ideal. The latter, of course, is a reviewer's minimum duty, and in this connection your reporter was most pleasantly surprised: Casals somehow does an even

finer job in this volume than in the previous two. His long-standing practice of making slight adjustments to Bach's forward, steady, rhythmic motion whether for technical reasons, for shaping a phrase, for emphasizing a bass line, for pointing up one of Bach's subtle inner voices — a performance practice quite legitimate up to a certain point — is more rigorously and musically controlled. Thus the pulse of the music becomes more fluent and the great structural arches show up clearly. His tone avoids the easy road to sentimentality and the lofty spirit of Bach becomes the more discernable. This may not be the simplest music to make one's own — what truly great art is? — but careful, patient, repeated listening to it can give you one of the most deeply moving aesthetic experiences of your entire life. In a month studded with great gramophonic offerings — great to an extent not even approached earlier in the season — I unhesitatingly recommend these records above all others.

Beethoven: Thirty-Three Variations on a Waltz by Diabelli, Op. 120. Leonard Shure (piano). Seven 12" records in set VOX-636; price \$9.75 (manufactured in automatic sequence only).

Space requirements necessitate postponing for the December "Record Supplement" this review, the enthusiasm of which surprised the writer himself.

BERLIOZ

Berlioz: Messe des Morts (Requiem Mass). Georges Jouatte (tenor), the Emile Passani Choir and Orchestra conducted by Jean Fournet. Eleven 12" records in set CMM-769; price complete with album and program booklet \$15.50 (available at present in automatic sequence only).

We are compelled by space requirements to postpone expressing our hearty approval of this long awaited and long needed gramophonic contribution. A detailed review will appear in the December "Record Supplement."

BRAHMS

Brahms: Six Intermezzi & Two Rhapsodies. Artur Schnabel (piano). Four 12" records in set VMO-893; price complete with album \$6.00.

Intermezzi: A minor, Op. 76, No. 7; E flat major & B flat minor, Op. 117, Nos. 1 & 2; A major, Op. 118, No. 2; E flat minor, Op. 118, No. 6.

Rhapsodies: B minor Op. 79, No. 1; E flat major, 119, No. 4.

One of the most fortunate Victor album reinstatements, this superbly reproduced set was reviewed in the "Record Supplement" of May, 1942.

Brahms: Sonata No. 3 in D minor, Op. 108. Mischa Elman (violin) and Wolfgang Rosé (piano). Three 12" records in set VM-1232; price complete with album \$5.75 (automatic VDM-1232: \$4.75).

The attraction here is not Brahms — we already have several excellent recorded versions — but the super-duper Elman tone, and, as might be expected, all is subordinated to it. Worthy of special mention is the skillful pianistic support by Mr. Rosé. The tonal balance between his instrument and the violin is just about perfect.

BRITTEN

Britten: Four Sea Interludes from the opera Peter Grimes, Op. 33a. London Symphony Orchestra conducted by Sir Malcolm Sargent. Two 12" records in set CMX-303; price complete with album \$3.50 (automatic sequence only).

Dawn; Sunday Morning; Moonlight; Storm.

Revised from the imported pressings in the April, 1948 "Record Supplement" and now available on domestic surfaces.

Chopin: Etude No. 19 in C sharp minor, Op. 25 No. 7. See under Liszt: Concerto.

Clementi: Sonata No. 2 in B flat major. Gino Gorini and Sergio Lorenzi (duo-pianists). 12" imported record G-DB11310; price \$2.62.

The public has never forgiven Musio Clementi (1752-1832) for his "Gradus ad Parnassum," the famous collection of piano études whose difficulty has plagued more than one eager aspirant to digital dexterity. They punish a man who, in his day, was celebrated as both composer and pianist, although strangely enough, later years saw him a thorough-going bourgeois — a strong-minded business man in the promotion of his own concerts, a music publisher, and a famous manufacturer of musical instruments. As a young man, however, he was a musical pioneer — the first composer to associate himself exclusively with the then new pianoforte, an executant who developed a style indigenous to the instrument, an inveterate composer of pianoforte sonatas.

This is a charming, impeccably performed and recorded example of his little known four-hand keyboard sonatas. It offers an all too rare oppor-

tunity to sample the style of a composer whose works Beethoven studied very carefully and to great advantage.

DAVICO

Davico: Polifemo (Symphonic Impressions). Italian Radio Symphony Orchestra conducted by Auturo Basile. 12" imported record CET-CB20371; price \$2.62.

Stormy German Romanticism from a French-born (1889) composer of Italian parentage! Study at Leipsig under Max Reger has certainly something to do with it, but it's not that simple: there's trans-Alpine melody and French impressionism in this music as well. For the time being let's call it eclecticism and commend Vincenzo Davico's disc debut for its performance gusto and superior recorded sound.

Debussy: Arabesque No. 1 in E major.

See under Ravel: *L'Enfant et les sortilèges*.

Debussy: Lindaraja

See under Stavinisky: *Sonata*

Delibes: Coppelia — Ballet Music. Royal Opera House Orchestra, Covent Garden conducted by Constant Lambert. Four 12" records in set CMM-775; price complete with album \$6.00 (automatic sequence only).

Prélude; Mazurka; Swanilda's Valse; Czardas; Valse de la Poupée; Bolero; Gigue; Thème slave variée; Marches de la cloche; La Prière; Valse des heures; Danse Villageoise; Pas de deux; Les Fileuses; Danse de Fête; Galop final.

Reviewed from the imported pressings in the March, 1948 "Record Supplement" and now available on domestic surfaces.

Dohnányi: Variations on a Nursery Theme, Op. 25. Cyril Smith (piano) and the Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Three 12" records in set CMM-799; price complete with album \$4.75 (automatic sequence only).

Reviewed from the imported pressings in the November, 1946 "Record Supplement" and now available on domestic surfaces.

DVORAK

Dvořák: Symphony No. 4 in G major, Op. 88. Philharmonic-Symphony Society Orchestra of New York conducted by Bruno Walter. Four 12" records in set CMM-770; price complete with album \$6.00 (manufactured in automatic sequence only).

A concert favorite performed by a conductor who has shown marked partiality for the Dvořák Symphony eclipsed only by the "New World." The rather old reading by Vaclav Talich and the Czech Philharmonic (VDM-304) reached a tonal peak that seemed hard to match at the time but Bruno Walter offers stiff competition. His reading is warmer though less sensuous, more pliant though stronger in structure; he exploits more fully the extremes of pastoral quiet and folkish explosiveness; and the whole is fitted on one less record — a not unimportant consideration these days. Although Columbia's high fidelity recording is more than made up for by the superb resonance of the Victor set, my choice is still the superior musical job of Bruno Walter.

HINDEMITH

Hindemith: Pieces in the First Position for String Quartet or String Choir, Op. 44, No. 3 & Lively, from Five Pieces for String Orchestra in the First Position, Op. 44, No. 3. Stuyvesant Sinfonietta conducted by Sylvan Shulman. 12" record C-72606; price \$1.25.

Columbia must have kept this disc in its master icebox for quite some time since one finds the same roughness of sound that marred many releases of a few years ago. Nevertheless it will be prized by some for the infectious miniatures one will seldom hear elsewhere.

Hindemith: Sonata No. 3 for Viola and Piano. Paul Hindemith (viola) and Jesús María Sanromé (piano). Four 10" records in set VM-572; price complete with album \$6.00 (automatic VDM-572; \$5.00).

A long awaited Victor restoration, this sonata was written for a Town Hall concert, and was premiered there in 1939 by these same artists. The set was reviewed in the "Record Supplement" of November, 1939 (q.v.).

Janáček: Pilky [Saws] (Lash Dances, No. 6).

See under Novák: *Slovak Suite*.

LISZT

Liszt: Concerto No. 2 in A major (5 sides); Chopin: Etude No. 19 in C sharp minor, Op. 25, No. 7 [piano solo] (1 side). Witold Malczuzynski (piano) and the Philharmonia Orchestra conducted by Walter Susskind. Three 12" records in set CMM-777; price complete with album \$4.75 (automatic sequence only).

Liszt's first piano concerto in E flat major has always been the more popular one — and for no really good reason. It has flash and pomp, but by the composer's own aesthetic creed, the A major work is far and away the richer of the two. It carries over into the concerto genre the tone poem idea, merging the various movements of the classic concerto into one unit, and providing continuous commentary around a central thematic idea. And there is no lack of variety of mood here. One finds soaring lyricism and some quietly "espressivo," march-like grandeur and passages of sinister implication — all born out of an elementary melodic kernel and given varied shape by the composer's fertile imagination.

The pianist of this occasion has been for some time quietly amassing a number of records devoted to Chopin's miniatures — excellent preparation for Liszt — and the album encore is a fitting continuation of that series. But aside from a persuasive reading of his countryman's second concerto in F minor, this is the Polish pianist's first major recorded appearance here. He brings all the delicacy and technical command evident on previous discs to which has been added the power and verve called for by Liszt. For these qualities, for the sensitive support by Walter Susskind, and for the brilliantly spacious recorded sound, it may be said that we have found a definitive reading of this expansive work.

LUMBYE

Lumbye: A Night in Tivoli. Royal Symphony Orchestra of Copenhagen conducted by Georg Høeberg. Two 12" imported records in set LON-LA34; price complete with album \$5.25.

Concerto Polca for Two Violins & Orchestra
Christian IX Honor March; Britz Polca
Queen Louise Waltz; Champagne Galop

"A Night in Tivoli" is the Danish equivalent of an evening at the Boston "Pops," and Hans Christian Lumbye — a Nordic counterpart of such Austrian bourgeois entertainers as Johann Strauss and Emil Waldteufel — is one composer whose works appeared often on "Tivoli" programs. Although the solo violins' intonation in the "Concerto" is not of the best, this is blithe warm music well worth fifteen minutes of listening — especially when the recorded sound is up to the "ffr" mark.

MEDTNER

Medtner Society Set I. Seven 12" imported records G-DB6559/65 (automatic: G-DB9191/7); price \$18.34.

Concerto No. 2, Op. 50 (9 sides). Nicolas Medtner (piano) and Philharmonia Orchestra conducted by Issay Dobrowen.

Arabesque, Op. 7, No. 2; Two Fairy Tales — Op. 26, No. 3 & Op. 51, No. 1 (3 sides). Nicolas Medtner (piano).

Spanish Romance, Op. 52, No. 5 & Butterfly, Op. 28, No. 3 (1 side). Tatiana Makushina (soprano) and Nicolas Medtner (piano).

To a Dreamer, Op. 32, No. 6 (1 side). Oda Slobodskaya (soprano) and Nicolas Medtner (piano).

This unusually interesting Society Set will be evaluated in the December "Record Supplement."

Messiaen: Preludes — Le Colombe; Le Nombre léger; Les Sons impalpables du rêve. Yvonne Loriod (piano). 12" imported record PAT-PDT132; price \$2.62.

These three preludes of Oliver Messiaen (born 1908) are among the most extreme extensions of the impressionistic attitude; they are not only a denial of the problematical in life, but a negation of life itself. Here is a well-wrought keyboard disc tailor-made for all who would flee this world.

MOZART

Mozart: Concerto in F major for Three Pianos, K.242. Rosina Lhevinne, Vitya Vronsky, Victor Babin (pianos), and the Little Orchestra Society conducted by Thomas K. Schermann. Three 12" records in set CMM-771; price complete with album \$4.75 (manufactured in automatic sequence only).

In his fine study "Mozart, His Character, His Work," Alfred Einstein goes out of his way to slight this concerto. "Among the twenty-three concertos for piano and orchestra," he remarks, "there is only one that is below the highest level — the concerto for three pianos (K.242), written to be played not by Mozart himself or any capable soloist, but by three lady amateurs." Granted this, and granted too the purely "galant" style of the concerto, there yet remains the unalterable fact that it is still Mozart — for this reviewer praise enough. But praise on faith alone gives way to conviction once the hearty spirits of the first movement and fresh tenderness of the "Adagio" are sampled. As for the finale, a "Rondeau," its pleasant redundancy hardly makes difficult listening to this observer.

The most commendable features of the performance result from the forces employed. The band

contains but forty musicians — just the right number to properly balance wind against string tone and to give an altogether new timbre when they are combined. It also enhances a transparent view of the musical texture and permits more delicate, yet more precise playing. There are nevertheless several tempi discrepancies — notably in the dragging of the "Adagio" — and some rough over-energetic playing which, in simplifying Mozart, tend to destroy him. It's still, however, superior to the majority of Mozart one will find on records; what's more, this is Mozart you will perhaps not hear elsewhere. A kind word should be added for the engineers who have so well furthered the musicianly efforts of Mr. Schermann, his forty strong, and the trio of pianists; they have produced just about the best keyboard-orchestra sound that has come from domestic recording studios. At the very least, this is an example where genius, even in its lesser moments, has triumphed over the pianistic limitations of "three lady amateurs," and Columbia is to be commended for making the concerto available on records.

Mozart: Quartet (Piano & Strings) in G minor, K. 478. George Szell (piano) and the following members of the Budapest Quartet: Josef Roismann (violin), Boris Kroyt (viola), Mischa Schneider ('cello). Three 12" records in set CMM-773; price complete with album \$4.75 (manufactured in automatic sequence only).

It is a revealing circumstance that the creation of this intensely searching chamber work in October of 1785 and the only other piano quartet (E flat major, K. 493) in June of 1786 neatly frames in time the six months that Mozart devoted to setting Lorenzo da Ponte's libretto "Le Nozze di Figaro." These were times when Mozart's genius was blossoming out in all directions. Only a few months prior to the tragic G minor piano quartet, the composer penned the C minor Fantasia (K.475), a work so boldly improvisational, yet so inherently logical, that it has not infrequently suggested to some the Beethovenian tone. And concomitant with the birth of his first undisputed triumph as an opera composer, Mozart found time for three piano concertos — E flat major (K.482), A major (K.488), C minor (K. 491) — all of which have the stamp of something wonderfully new, all of them akin in this respect to the piano quartets. Such compositions reveal an artist in the full possession of his mature powers, a man — child-like in spirit — beneath whose happy exterior fundamental human questions were, knowingly or not, being probed. For the most intimate expression of such contemplation, no vessel was, at this Mozartean moment, more fitting than the piano quartet. It was a genre, incidentally all but created by Mozart to the profit of Beethoven and Brahms, whose

counterpart in the all too short following years can be found in the magnificent string quintets, the late piano trios and the solitary Divertimento for String Trio (K. 563).

Most of us owe our intimate knowledge of the first of these works to Artur Schnabel and members of the Pro Arte Quartet whose recording was heretofore the only one, universally acclaimed and perhaps for that reason unchallenged. One must now overcome both inertia and prejudice to accept a new and vastly superior one. The poignant slow movement, for example, might have seemed eminently satisfactory as paced by Schnabel, but his "Adagio" one finds, upon examination of Mozart's score, to be marked "Andante." Mr. Szell and the Budapest threesome give us "Andante" and the transformation so wrought is one from sentimentality to exquisitely tense sentiment. Things are tightened up all around: tempi of the other movements are more brisk, and correctly so; phrasing and dynamics are more precise; the tonal tension is subtly italicized; there is always the give-and-take of true chamber art in contrast to the stellar role Schnabel demanded and got from the Pro Arte ensemble.

Of the Budapesters praise is idle, but Mr. Szell's authoritative pianism — on an even higher plane than in the second piano quartet (CMM-669) — makes one fondly hope that he will spend as much time in the recording studio facing a piano as confronting orchestras. Save for the unfortunate omission of the first movement repeats (which accounts for the two extra sides of the older recording), there is not a flaw to be found — not even in the recording, where admirable clarity and crispness are to be had without sacrifice to spacious chamber sound. Such lofty heights — that endless playing will but reaffirm — are not often reached in recorded music, and these discs belong in the library of every collector sensible to sublime musical experiences.

Mozart: Symphony No. 33 in B flat major, K. 319 (5 sides); **Le Nozze di Figaro, K. 492 — Overture** (1 side). Vienna Philharmonic Orchestra conducted by Herbert von Karajan. Three 12" records in set CMM-778; price complete with album \$4.75 (automatic sequence only).

Reviewed from the imported pressings in the January, 1948 "Record Supplement" and now available on domestic surfaces.

Novák: Slovak Suite, Op. 32 (7 sides) & **Janáček: Pilky [Saws] (Lash Dances No. 6)** (1 side). Czech Broadcasting Symphony Orchestra conducted by K. B. Jirák. Four 12" imported records U-G12614/7; price \$7.00 (manufactured in manual sequence only).

Only in later life did Vítězslav Novák begin to express in music the newly-found love for his native Bohemia. A pupil of Dvořák, he is not so boisterous, so energetic; this suite, recorded for the first time, has a pastoral gentility perhaps even closer to the soil than many written by his more famous teacher. Some of its themes are hymn-like, others lyrical, but all are rich with local color and scored heavily for wind instruments (with a particular predilection for the expressive French Horns). Tender charm is more impressive than nationalistic bombast and better wearing as well. It is conveyed throughout this sensitive performance in spaciouly recorded sounds.

PROKOFIEFF

Prokofieff: Symphony No. 1 in D major, the "Classical," Op. 25 (3 sides) and **Danse finale from Chout, Ballet Suite No. 1, Op. 21** (1 side). Boston Symphony Orchestra conducted by Serge Koussevitzky. Two 12" records in set VM-1241; price complete with album \$4.50 (automatic sequence VDM-1241; \$3.50).

Having roundly trounced a most unfortunate version of this satirical symphony last month, we offer now, by compensation, a reading that contains all the missing qualities. It repeats the stunning performance by the same forces previously available on two singles, but this time the superior acoustical quality does full justice to the phenomenal sound of the Boston orchestra.

RACHMANINOFF

Rachmaninoff: Concerto No. 2 in C minor, Op. 18. Cyril Smith (piano) and the Liverpool Philharmonic Orchestra conducted by Sir Malcolm Sargent. Five 12" records in set CMM-774; price complete with album \$7.25 (automatic sequence only).

Not just another version to be heaped upon an already large pile, but one in which solid musical talents are unusually well directed; by avoiding the rough and ready pounding found in so many of the extant versions, this work can be and is taken out of the doldrums. A reading that combines power with restraint and which is flawlessly reproduced!

Rachmaninoff: Rhapsody on a Theme by Paganini, Op. 43. Artur Rubinstein (piano) and the Philharmonia Orchestra conducted by Walter Susskind. Three 12" imported records G-DB6556/8 (automatic G-DB9188/90); price \$7.86.

Mr. Rubinstein more than redeems his last month off-day disc (see under Chopin in the October "Supplement") with this "Rhapsody." All its thunderous weight, florid pyrotechnics, and rhapsodic melodies are carried off with unerring technical command and musical polish. And the engineers have contributed a tonal beauty that makes this set realize in sound what the old Rachmaninoff version (VDM-250) aimed at but couldn't.

RAVEL

Ravel: L'Enfant et les sortilèges [The Child and the Sorcerers] (11 sides). Distinguished Soloists, Chorus of the Radiodiffusion française and Orchestre national conducted by Ernest Bour (Artistic Director: François Agostini); **Debussy (transcribed H. Renie): Arabesque No. 1 in E major** (1 side). John Cockerill (harp). Six 12" records in set CMM-MOP29; price complete with album \$8.50 (automatic sequence only).

The Child	Nadine Sautereau
Mother, A Chinese Cup, etc.	Denise Scharley
An Armchair, A Tree	André Vessières
A Louis XV Shepherdess, etc.	Solange Michel
A Cat, An Animal, etc.	Yvon le Marc'hadour
The Teapot, A Tree-frog, etc.	Joseph Peyron
Fire, The Nightingale	Odetta Turba-Rabier
The Princess	Martha Angelici
The Little Old Man	Maurice Prigent
The Cat	Marguerite Legouhy
The Bat, An Animal	Claudine Verneuil

Sung in impeccable French that is surprisingly easy to catch right off the records, this fairy opera is also told in side-by-side English synopses on the album jacket. This is important, for though the oft-told tale is essentially a simple one, there are many clever details that would otherwise be lost. Its naïveté, however, is overshadowed by Ravel's musical sophistication — though hardly to the extent that the fanciful play will not readily appeal to old and young alike (if for much different reasons). Indeed, it so savors of Walt Disney's full length features that one is surprised so apt a subject — and the music for it — escaped his alert cinema-cartoon eye.

Appearing on discs for the first time, the musical tale is told by artists of the highest repute. French singing, we know, has a charm all its own; here it has an especial one. Both the musical and the technical handling of the large forces involved in an ambitious and difficult project was done with great care; the engineers deserve special mention for catching so well the complex percussive effects that spark this illuminating score.

SAINT-SAËNS

Saint-Saëns: Concerto No. 2 in G minor, Op. 22. Benno Moïsewitsch (piano) and the Philharmonia Orchestra conducted by Basil Cameron. Three 12" records in set VM-1255; price complete with album \$5.75 (automatic VDM-1255; \$4.75).

Replacing the historic performance by Arthur De Greef (long since withdrawn) as the only domestic version, this album satisfies a long-felt need. Full of infectious melody and florid keyboard figuration, the concerto is given a performance that is a model of brilliantly polished and vigorous pianism. The recording was done in English studios, which is to say that it is flawless.

Schubert: Der Erlkönig, Op. 1 & An die Musik, Op. 88, No. 4. Lotte Lehmann (soprano with Paul Ulanowsky (piano). 10" record V-10-1448; price \$1.00.

A modern recording of two favorite Lehmann interpretations made famous by much older Parlophone discs.

SHOSTAKOVICH

Shostakovich: Quartet (Strings) No. 3. Fine Arts Quartet. Four 12" records in set MER-DM3; price complete with album \$6.53 (manufactured in automatic sequence only).

Written during the summer of 1946, the Third String Quartet does not depart from the biting style of the other two, a style whose features we have come to recognize clearly in Shostakovich's entire output. Hence one finds here the dissonant tonal core that Edward Tatnall Canby describes so succinctly in his album notes. However, to the usual catchy, bitter-sweet tunes are added some militaristic rumbles carried over from the late symphonies. In all this does not make for immediately pleasing music, but it employs a tonal language which American composers have been flirting with these days, and it is interesting to have a late sample from its Russian fountainhead. Aside from disc sound that I find a little over-brilliant, the performance — a first recording both for the work and its talent executors — does Shostakovich full justice.

Shostakovich: Selected Piano Pieces. Dimitri Shostakovich (piano). Two 12" records in set MER-DM12; price complete with album \$3.94.

Seven Children's Pieces

Three Fantastic Dances, Op. 5

Polka from "The Golden Age" (ballet), Op. 22

Twenty-Four Preludes, Op. 34 — Nos. 8, 14, 15, 16, 17, 18, 19, 24 only

Acknowledged a clever composer, these discs reveal Shostakovich an equally clever, polished keyboard executant. It's not pretentious music in his symphonic vein that is served here, but witty commentaries on all sorts of subjects. The wit is touched however with bitter satire as those who know "The Golden Age" Polka will testify. To this well-recorded pianistic novelty (placed on discs at the 1946 Prague Festival) the composer has added his own personal touch. He himself announces, in a language (Russian) not very intelligible to American ears, the titles of the "Seven Children's Pieces" on Side 1.

STRAVINSKY

Stravinsky: Sonata for Two Pianos (3 sides) & Debussy: Lindaraja (1 side). Gino Gorini and Sergio Lorenzi (duo-pianists). Two 12" imported records G-DB11308/9; price \$5.24.

This is neoclassic music, that is to say only externally classic, and hence better labeled non-classic. The difference between the unprefix word and its many variants lies not in the technical means employed, which may or may not be identical, but in the whole. In the one case, the classic, the whole is formed and directed; in the others it is not. The distinction is appropriate to this sonata for it seems to convey this attitude: man can do nothing really worthwhile on this earth so he might just as well have some fun. That, Stravinsky certainly had in writing this work and he has done it so cleverly that it makes diverting listening as well. It displays artfully concealed melodic fragments, gently spiced dissonances, and is full of playful, scintillating passage work. Indeed, one finds rare Stravinsky here, for while we have all heard more momentous music from him, few have sampled any that is so quietly unassuming. And for such delicately played music — these are the only recordings now available, and they are excellent ones — Debussy's wayward novelty, likewise an only version, is a perfect companion.

SWEELINCK

Sweelinck: Variations on "Est-ce Mars?" & Fan-

tasia Chromatica. Putnam Aldrich (harpsichord). Two 12" records in set TC-T12; price complete with album and program booklet containing the printed music \$3.94.

If you listen to music as background for a rubber of bridge, if passionate abandon is your sole aesthetic yardstick, then time and money will be wasted on this recorded masterpiece. A composer who is pitifully represented in the recorded repertoire, Jan Pieterzoon Sweelinck (1562-1621) lived at a time when music not only pleased the senses but charmed the mind. This is to say that the music is potentially alive, but the degree to which it becomes so is directly proportional to what you are willing to put into it. Repeated and intent hearing will bring a return far in excess of the investment.

The "Variations" (based on a popular French song) and the "Fantasia" descend in both spiritual and musical ways to the "Goldberg" Variations and the "Chromatic Fantasia and Fugue" of Johann Sebastian Bach. This is no idle parallel; not alone are Bach and Sweelinck connected in their joint spiritual heritage; Bach walked many times from Lüneberg to Hamburg solely to hear the organ playing of the then renowned Jan Adams Reinken, one of the most famous of Sweelinck pupils. Those who know the Bachian spirit will want to cultivate the fertile soil that nurtured it and let it grow. Putnam Aldrich's restrained, rhythmically precise performance assures at least that possibility; likewise does the superb recording which makes this harpsichord truly sound through the loud speaker like the "king of instruments" it used to be.

Let me also take this opportunity to recommend another Sweelinck disc (G-DB5214), one that has both historic as well as musical interest. It contains a performance by Finn Videre on an organ built during Sweelinck's lifetime and essentially unchanged to this day. Both beautifully performed selections, the Sweelinck "Echo Fantasia" and a Frescobaldi "Toccata" have given this reviewer unending pleasure.

TCHAIKOVSKY

Tchaikovsky: 1812 Ouverture solennelle, Op. 49. Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. Two 12" records

in set MER-DM23; price complete with album \$3.94 (manufactured in automatic sequence only).

Some may sniff disdainfully at this new album. But any sniffing must be directed only at the music, an unashamed "pièce d'occasion," very loud and noisy, as the composer himself flatly admitted. It is quite another matter to talk about the performance which Mengelberg has turned into a veritable "tour de force." Orchestral brilliance, conductorial élan, & spacious hall sound have combined to rescue this disc version from the oblivion that has descended upon "1812" in today's concert halls. Recorded from the Czech masters, there is more surface noise here than on most of Mercury's European releases, but this will not deter those who have long known about this performance and have had to wait through World War II to be able to obtain it.

Tchaikovsky: The Sleeping Beauty — Ballet Music, Op. 66. Royal Opera House Orchestra conducted by Constant Lambert. Two 12" records in set CMX-302; price complete with album \$3.50 (automatic sequence only).

Panorama; Pages' Dance; Aurora's Solo; Vision Scene; Red Riding Hood; March.

Reviewed from the imported pressings in the April, 1947 "Record Supplement" and now available on domestic surfaces.

VIVALDI

Vivaldi: Le Quattro Stagioni (The Four Seasons). Louis Kaufman (violin soloist), Edouard Nies-Berger (organ), Edith Weiss-Mann (harpsichord) and The Concert Hall Society String Orchestra conducted by Henry Swoboda. Six 12" vinylite records in set CH-AR; price complete with two albums \$14.70 (manufactured in automatic sequence only).

Vol. I: La Primavera (Spring); L'Estate (Summer)

Vol. II: L'Autunno (Fall); L'Inverno (Winter)

This auspicious disc publication, promised to our patrons in the October "Record Supplement" in advance of public announcement, has finally materialized, and it is difficult to resist supplementing the remarks contained in that issue (q.v.) with the "hosannas" here so richly deserved. Recorded in Carnegie Hall, the finished product displays all

that the sample pressings led us to expect: sturdy musicianship on the part of all concerned, matchless vinylite surfaces, the utmost in tonal brilliance — all combining to assure a rich musical experience. The tonal brilliance on these records may, however, prove too much for many phonographs. It is therefore suggested that the balance of highs and lows be carefully regulated with one's tone control.

The music is however the main attraction. One will find in it robust freshness and youthful vigor, a strong feeling for internal structure and tonal solidity, an assured individuality of expression that not only characterize the year's "seasons," but vividly suggest the new attitude stirring in those early years of the eighteenth century — an attitude that matured into what is now labeled "Classicism." Wonderfully classic-like too are the sharp angularity of phrase and the flair for thematic fragmentation, qualities all brought to the fore by this moving performance. Despite a little too taut violinism on the part of Mr. Kaufman, the set will surely stand as the most notable monument to Vivaldi's genius yet placed on records, and one of the year's most important albums — one certainly to have, and to play often.

WAGNER

Wagner: Tristan und Isolde—Prelude and Liebestod. Chicago Symphony Orchestra conducted by Artur Rodzinski. Two 12" records in set VM-1230; price complete with album \$4.50 (automatic VDM-1230; \$3.50). (Vinylite VDV-21; \$5.00).

Thank goodness sensuous passion does not spill over the sides of the discs. There's enough and more to spare in the printed score and Artur Rodzinski has kept strictly within its bounds. This may be an old war horse but it's given a clean musicianly job, and I've never heard the Chicago ensemble sound better on records.

WEBER

Weber: Jubilee Overture, Op. 59. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 12" record C-12891; price \$1.25.

Somewhat cold orchestral sound, but there's real energy in this domestic "first" recording of a bustling Romantic overture. When known a little better it should prove at least as popular as "Euryanthe."

Wolf-Ferrari: Orchestral Jewels. Zurich Tonhalle Orchestra conducted by the composer. Two 12"

imported records in set LON-LA33; price complete with album \$5.25.

Jewels of the Madonna — Act 3 Intermezzo
Secrets of Suzanne — Overture
The Curious Women — Minuet & Furlana
The Four Peasants — Intermezzo

A sequel to the Strauss Waltzes reviewed last month, it has the same wonderful recorded sound. Admittedly light music, here is entertainment for the cocktail hour.

COLLECTIONS

Music of the Renaissance. Max Meili (tenor, in Spanish, Italian & English) with Fritz Wörsching (lute accompaniment). Three 12" records in set VMO-495; price \$4.75.

Mudarra: Triste estaba el Rey David & De la sangre de tus nobles (Israel); Valderrábano: Senora, si te olvidaré & Soneto, Al monte sale amor (V-11-0010)

Milan (Luis): Durandarte & Perdita tengo la color; Mudarra: La mañana de San Juan (V-11-0011)

Dowland: Come, heavy sleep & Come again; Willaert: Con lagrime e sospir; Morley: It was a lover and his lass (V-11-0012)

The most important Victor catalogue restoration of a rather long list, it represents a portion of our musical heritage much too neglected by domestic recording companies. I wholeheartedly commend this fine album, reviewed in the December, 1938 "Record Supplement," to your attention with, however, the same reservations stated in discussing the Sweetinck set (q.v.).

Vladimir Horowitz in Piano Encores. Three 12" single records priced at \$1.25 each.

Horowitz: Variations on Themes from Bizet's "Carmen" & Chopin: Mazurka in F minor, Op. 7, No. 3. V-12-0427.

Prokofieff: Toccata, Op. 10 (1 side); Debussy: Sérénade à la poupée (Serenade for the Doll) ("Coin des Enfants," No. 3) & Poulenc: Presto (1 side). V-12-0428.

Schumann: Träumerei (Kinderscenen, Op. 15, No. 7) & Mozart: Rondo alla Turca (Sonata in A major, K. 331, 3rd mvt.) V-12-0429.

Phenomenal virtuosity such as that displayed on these records leaves the listener so stunned by pianistic prowess as to all but forget about the music performed. Excellent keyboard recording.

COLLECTIONS (Cont'd)

Music For Two Pianos. José & Amparo Iturbi (duo-pianists). Three 12" records in set VM-1246; price complete with album \$5.75 (automatic sequence VDM-1246; \$4.75).

Infante: Andalusian Dances Nos. 1 & 2

Chambers: All American, (Suite)

Three Blind Mice (arr. Iturbi & Stoll)

Two vastly different species of nationalistic keyboard music in which the flamboyant transcription of a charming vocal round, "Three Blind Mice," is an incongruous filler. The Chambers suite (new to discs) is a humorously satirical commentary on American bustle and "activity"; the "Dances andalouses" (replacing an old Victor single of Danse No. 2) feature rhythmic flash set in romantic color. Brilliant keyboard pyrotechnics tossed off with fluent virtuosity and most convincingly recorded.

Viennese Waltzes. The Alexander Schneider String Quintet: Alexander Schneider, Eddie Bachman, Felix Galimir (violins), Carlton Cooley (viola), Philip Sklar (bass). Four 12" records in set CMM-766; price complete with album \$6.00 (manufactured in automatic sequence only).

Joseph Lanner: Abendsterne (Evening Star) Walzer; S'Hóamweh — Das Heimweh (Nostalgia); Die Mozartisten Walzer; Die Romantiker Walzer.

Johann Strauss: Die Unzertrennlichen (The Inseparables) Walzer.

Josef Strauss: Geheime Anziehungskräfte (Secret magnetic forces), Op. 173; Mein Lebenslauf ist Lieb' und Lust (My life is love and pleasure), Op. 263.

Some composers liked the waltz enough to write special chamber specimens of it for their own informal evenings at home. Believe it or not, these string quintet waltzes are all original works recently "discovered" in the Library of Congress. Save for the "Mozartian Waltzes" concocted from well-known themes by Lanner (a friend of the Strauss family), and this one is your reviewer's candidate for the most banal selection of the month — Can you imagine the "Zauberflöte" Overture ground out in three-quarter time with a "beat" bass? — save for this one, the collection is an attractive novelty. Perhaps a solo instrument ensemble may not be able to catch the lilt and plasticity of orchestral forces, but I wish that some of Columbia's earlier chamber music releases could boast such wonderfully spacious recorded sound.

Favorites from the Firestone Hour. Eleanor Steber (soprano) with orchestra conducted by Russ Case. Four 10" records in set VMO-1243; price complete with album \$5.00.

Dvorák: Songs my mother taught me (No. 4 of 7 Gypsy Songs, Op. 55)

Firestone (Idabelle): If I could tell you; In my Garden.

Harrison: In the Gloaming.

Molloy: Love's Old Sweet Song.

Penn: Smilin' Through.

Scott: Think on Me.

Old Irish Air: Danny Boy.

What millions have heard as fleeting experiences is now available in more permanent form on well-recorded discs.

Songs of the British Isles. David Brynley (tenor), Norman Notley (baritone), and piano accompaniment. Three 10" records in set FOLKLORE-BIA; price complete with album \$4.20.

Flowers in the Valley; Pastheen Fionn; All Through the Night; Ca' the Yowes; All Round My Hat; Little Red Bird.

An authentic set where the emphasis is on folk atmosphere rather than vocal finish. One wishes that the recorded sound were a little better, for here is a living document. Complete texts of the songs are printed on the album jacket.

Popular Italian Songs. Ezio Pinza (bass) with Stevenson Barrett (piano). Three 10" records in set CMM-768; price \$3.90.

Three Piedmontese Folk Songs: Novara la bella [Beautiful Novara]; Il maritino [The Little Husband]; Il cacciatore del bosco [The Huntsman of the Woods].

L'amor xe una pietanza [Love is my food] (Venetian Folk Song).

Sibella: La Girometa (Serenata).

Carelli: Mefisto (Serenata).

Mr. Pinza's voice has not its accustomed lustre, nor is he very convincing in these songs. If not the most substantial album of the month, it is nevertheless sustained by the disarmingly warm charm of folk art.

DICTION

Sinbad the Sailor, a fairy tale told with Incidental Music from Rimsky-Korsakov's "Scheherazade." Basil Rathbone (as Sinbad) with supporting cast,

and musical selections arranged and conducted by Ralph Rose. Three 12" records in set CMM-767; price complete with album \$4.75 (manufactured in automatic sequence only).

This most popular yarn spinner is back again with a new tale sure to delight the young. You might just as well buy Pierre Monteux's opulent version (VDM-920) of Rimsky's rhapsodie suite at the same time, for once your children have heard the melodious excerpts used here as incidental music, there will be no peace in the family until they can listen to the whole thing.

ITALIAN OPERA & SONG

A choice collection of imported records just received from Italian HMV and Cetra. All are sung in Italian; 10 inch discs are priced at \$2.10, 12 inch at \$2.62.

Gino Bechi (baritone) with Orchestra conducted by Mario Cordona. Verdi: *Otello* (Act 2) — *Credo in un Dio Crudel* & Rossini: *Il Barbiere di Siviglia* (Act 1) — *Largo al Factotum*. 12" G-DB5441.

Carla Castellani (soprano) with La Scala Orchestra of Milan conducted by Berrettoni. Verdi: *Aida* (Act 3) — *O cieli azzurri* & *Il Trovatore* (Act 1) — *Tacea la notte placida*. 12" G-DB11301.

Carla Castellani (soprano) with La Scala Orchestra of Milan conducted by Berrettoni. Catalani: *La Wally* — *Ebben, n'andro lontana* & Verdi: *Il Trovatore* (Act 4) — *D'Amor sull'ali rosee*. 12" G-DB11302.

Gina Bernelli (soprano) and **Tancredi Pasero** (bass) with Teatro Reale Orchestra conducted by Luigi Ricci. Bellini: *La Sonnambula* (Act 1) — *Oh Ciel!* . . . *Che tento?* (1 side) **Gino Bechi** (tenor) and **Tancredi Pasero** (bass). Verdi: *Rigoletto* (Act 1) — *Quel vecchio maledivami!* (1 side). 12" G-DB11306.

Galliano Masini (tenor) with Radio Italy Symphony Orchestra conducted by Arturo Basile. Giordano: *Fedora* (Act 2) — *Mia Madre* (tenor only) & *La fante mi svela l'immondo ritrovato*. 12" CET-BB25223.

Tancredi Pasero (bass) with Orchestra conducted by Marzollo. Boito: *Mefistofele* — *Son lo spirito che nega* (*Ballata del Fischio*, Act 1) & *Ecco il mondo* (Act 2). 12" G-DB11304.

Tancredi Pasero (bass) with Orchestra conducted by Marzollo. Porriño (Ennio): *Gli Orazi* — *Io per l'antico diritto: Ah! che littore lega le mani*. 12" G-DB11305.

Giacinto Prandelli (tenor) with Radio Italy Symphony Orchestra conducted by Arturo Basile. Alfano: *Resurrezione* — *Piangi* . . . & Puccini: *Manon Lescaut* (Act 1) — *Donna non vidi mai*. 10" CET-T17049.

Sara Scuderi (soprano) with La Scala Orchestra of Milan conducted by Berrettoni. Puccini: *Manon Lescaut* (Act 2) — *In quelle trine morbide* (soprano part only) & *Tosca* (Act 2) — *Vissi d'arte*. 10" G-DA5449.

Carlo Tagliabue (baritone) with La Scala Orchestra of Milan conducted by Berrettoni. Verdi: *Ernani* (Act 3) — *Oh de' verd'anni miei* & Bellini: *I Puritani* (Act 1) — *Or dove fuggo io mai*. 12" G-DB11303.

Carlo Tagliabue (baritone) with La Scala Orchestra of Milan conducted by Berrettoni. Verdi: *Rigoletto* (Act 1) — *Monologue "Pari siamo"* & *Il Trovatore* (Act 2) — *Il balen del suo sorriso*. 10" G-DA5448.

TITO SCHIPA

Tito Schipa must have friends at the Victor court, for the following imposing list of catalog reinstatements contains the bulk of his choicest records. His fans will certainly have a field day, but those with limited budgets will have a difficult time choosing. Unless otherwise stated, all records are sung in Italian and are with orchestral accompaniment. Kindly note the new numbers.

The following 10" records are priced at \$1.00:

Rossini: *Il Barbiere di Siviglia* (Act 1) — *Ecco ridente in cielo* [*Dawn with her rosy Mantle*] & *Se il mio nome* [*If my name*]: V-10-0021.

Anonymous: *A la luz de la luna* [*By the Light of the Moon*] & **Los Rumberos** [*The Rumba Dancers*] (in Spanish) with Emilio de Gogorza. (baritone): V-10-0022.

Boyer-Charles-Padilla: *Valencia* & *Lacalle*: *Amapola* [*Poppy*] (in Spanish): V-10-0023.

Mozart: *Don Giovanni* (Act 1) — *Dalla sua Pace* & **Amadori**: *Confession* [*Confession*]: V-10-0024.

de Falla: *Jota* [*Spanish Song*] & **Schipa**: *A Cuba* [*A Song of Cuba*] (in Spanish): V-10-0025.

Donizetti: *Don Pasquale* (Act 111) — *Notturmo "Tornami e dir"* [*Once Again let me hear Thee*] & **Verdi**: *Rigoletto* (Act 1) — *E il sol dell'anima* [*Love is the Sun*] with Amelita Galli-Curci (soprano): V-10-0026.

Donizetti: *Don Pasquale* (Act 1) — *Sogno soave e casto* [*'Mid the Fair Throng*] & **Verdi**: *Rigoletto* (Act 1) — *Questa O quella* [*Fond Dream of Love*]: V-10-0027.

Schipa: *El Gaucho* (tango) & *Luna Castellana* [*Castillan Moonlight*] (in Spanish): V-10-0028.

Padilla: *Princesita* [*Little Princess*] & **Barrera**: *Granadinas* [*Farewell, My Granada*] (in Spanish): V-10-0029.

Tosti: *'A Vucchella* [*A Little Posy*] & **Persolesi**: *Nina*: V-10-0030.

De Curtis: Torna a Sorrento [Come Back to Sorrento] & **Gambardella:** O Marianariello [The Little Sailor] (in Neapolitan) with chorus and orchestra of La Scala, Milan conducted by Dino Olivieri; V-10-0032.

Allessandro Scarlatti: Aria Antica — Son tutta duolo [I am suffering] & **Vergine:** Vieni sul Marl [Come to the Seal]; V-10-0033.

The following 12" records are priced at \$1.25:

Handel: Xerxes — Largo "Ombra mai fu" & **Mascagni:** Ave Maria; V-11-0026.

Liszt-Schipa: Liebestraum [Dream of Love] (in Italian) with José Echániz (piano) & **Schipa:** Ave Maria (in Latin); V-11-0027.

Palacios: Canción Andaluza — A Granada [To Granada] & Anonymous: Creole Song — Ay-Ay-Ay (in Spanish); V-11-0028.

Mascagni: L'Amico Fritz (Act II) — Duetto delle Ciliege [Duet of the Cherries] with Mafalda Favero (soprano) and members of La Scala Orchestra of Milan conducted by G. Antonicelli; V-11-0029.

Massenet: Manon (Act III) — Ah; Dispar vision [Depart, Fair Vision!] & **Werther** (Act III) — Ah! Non mi ridestari [Do not awake me!] with members of La Scala Orchestra of Milan conducted by Franco Ghione; V-11-0030.

SELECTED ENCORES

Bernard: The Old Rugged Cross & **Fearis:** Beautiful Isle of Somewhere. **Eleanor Steber** (soprano) and **Margaret Harshaw** (contralto) with Orchestra conducted by Russ Case. 10" record V-10-1449; price \$1.00.

Granados: Goyescas (Intermezzo) & **Revueltas:** Sensemaya. Symphony Orchestra conducted by **Leopold Stokowski**. 12" record V-12-0470; price \$1.25 (Vinylite V-18-0169; price \$2.00).

Korngold: Garden Scene from Incidental Music to "Much Ado About Nothing" & **William Kroll:** Banjo and Fiddle. **Jascha Heifetz** (violin) and **Emanuel Bay** (piano). 12" record V-12-0430; price \$1.25 (Vinylite V-18-0168; price \$2.00).

Malotte: The Lord's Prayer & Old Irish Air: Danny Boy. **Leonard Warren** (baritone) with Willard Sektberg (piano). 10" record V-10-1421; price \$1.00.

Milhaud: Tijuca from "Saudades do Brasil" & **Heifetz-Dinicu:** Hora Staccato. **Isaac Stern** (violin) with **Alexander Zakin** (piano). 10" record C-17541D; price \$1.00.

Rose: The Little Road to Bethlehem & **Henry:** The Carol of the Little King. **Ada Alsop** (soprano) with **Phyllis Spurr** (piano). 10" imported record LON-R10039; price \$1.05.

Sarasate: Gypsy Airs. **First Piano Quartet**. 12" record V-12-0425; price \$1.25.

Speaks: On the Road of Mandalay & **Sanderman:** Until. **Leonard Warren** (baritone) with Willard Sektberg (piano). 10" record V-10-1447; price \$1.00.

Villard (Jean): Les Trois Cloches. **Edith Piaf** with Les Compagnons de la Chanson (1 side); Chanson populaire: Perrine était servante. Les Compagnons de la Chanson (1 side). 12" record C-45001F; price \$1.00.

Weatherly: The Holy City & The Star of Bethlehem. **Derek Barsham** (boy soprano) with Fela Sowande (organ). 12" imported record LON-B12007; price \$1.57.

Williams: The Dream of Olwen & Incidental Music from the Edward Dryhurst film "While I Live". **Charles Williams** and his Concert Orchestra. 12" record C-72688D; price \$1.25.

DISCOGRAPHIC AIDS

Phonograph Record Log. Available in two styles: in red or blue cover at \$3.00 or in a deluxe heavy board binder of tan or blue leather at \$6.00.

Both styles are uniquely fitted for handy personal record catalogues. The stock is of heavy paper, looseleaf in style but containing sixteen holes — more than sufficient to guarantee no lost sheets. There is space for over 500 listings with provision for cumulative cross indexing so that entries cannot "get lost". This is probably the most handsome and efficient log yet marketed.

A Guide to Children's Records. Philip Eisenberg, PhD, and Hecky Krasno. Crown Publishers, 1948. New York. 195 pp.

The best way to prevent record breakage at home is to provide one's children with their own discs — preferably unbreakable ones. Aside from the accrued savings, it is also a good idea from the child's point of view as this well-prepared volume clearly points out. A complete guide to recorded stories, songs, and music for the younger set, it contains valuable hints on record selection, on children's taste, on play activities to accompany the records. Lists are prepared according to various age groups, and further classified by subject heading. Here is the juvenile counterpart of the Gramophone Shop's own "Encyclopedia of Recorded Music," one volume we hope all adult gramophiles already have on their book shelf.

Record Magazines. A reminder that we regularly stock the English "Gramophone," held in price at 40 cents monthly, and "The American Record Guide," the price of which has been advanced by the publisher to 30 cents as of the September issue.

Correction! On page 11 of the October "Record Supplement," IRCC-5017 was inadvertently listed at \$1.75. The correct price should be \$2.25.

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